By Jay Carmody.

Alfred Hitchcock, master-mind of murder in the movies, is an artist with much of the scientist's temperament. He likes to tinker with basic formulas, especially his own.

Tinker he does in "Rope," the latest Hitchcock thriller which opened yesterday at the Warner. The resultant study of high class homicide is revolutionary, which, spectacular though the word may sound, does not mean that "Rope" is Hitchcock's mean that "Rope" is Hitchcock's
best screenplay. It is merely a
good enough melodrama which
by Hume Cronyn from the play by Patrick
Hamilton. At the Warner. The Cast. James Stewart John Dall have been better if the director had

been less interested in method, or brandon technique, and more interested in method, or brandon technique, and more interested in material.

Any Hitchcock, of course, is rec-kenneth mrs. Atwater when the commendable and this is certainly mrs. Wilson. ommendable and this is certainly Mrs. Wilson David Kentley true of "Rope" whose corking cast true of "Rope" whose corking cast is headed by James Stewart, John panion who chose normality over Dall, Farley Grainger and Sir Cedric

"Rope" which is shot in a straight it exquisitely to bring it off just bechronological line, as if it were a fore a cocktail party to which they stage play, is of much the same have invited the dead boy's doting dimensions as the latter. That is parents. The filip in this is that to say, its continous action is the corpse shall be concealed in a limited to a New York apartment, living room chest from which the and almost entirely to the living buffet is served to the guests. room of that establishment.

Macabre, hunh? The famous Leopold-Loeb case of the '20s is the obvious inspiration It takes Hitchcock but a minute of the Patrick Hamilton play, of to set this grisly stage which is which Hitchcock screen drama is lighted immediately thereafter by a and climbs rather constantly with at sunset.

themselves above the moral law Granger. The crime is the ex- ing. test not merely of their wits, but of the jitters which, as the party goes maid.

The murder they commit is a kind one of the party guests. mutual friend, a school days' com-

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COMING ATTRACTION -

and adaptation. It starts at a level brilliant picture window which looks hedonist who discovers that young of suspense that is remarkably high out on New York's jeweled skyline minds are hideously vulnerable to throw amoral suggestion. Dall is equally cific. only enough changes in mood to The blemish on the perfection of effective in his satanic representakeep the maximum tension bearable. the murder is quickly revealed. It tion of the dominant murderer and Like the Chicago thrill killers, lies in the differing degrees of ego Granger, as his weak-souled com- whose actors have used up enough laugh.

the lavender intellectual world they strengthens his superman convic- ered also by those in lesser roles: happy circumstance, however, he have created for themselves, mur- tion. Not so in the case of his com- Joan Chandler, a newcomer; Con- ran across Eugene Manlove Rhodes' der is a permissible exercise of su-panion. The remnant of conscience stance Collier, Sir Cedric, and novel, "Paso Por Aqui" (Those

of esthetic feat. Its victim is a As Hitchcock's cat in the subsething you had better see. Even if quent game of cat-and-mouse, it is not the master's best.

# in their minds the amoral fancies A New Night Spot

front, electric signs, entrances and States Marshal who has to start awnings. Much of the film's action hunting down all bandits, even the

the players as it is rewarding to island, off Australia, have discovered that for the last year they have keep it entirely from representing Most varied portrait among the been eating poisonous seasnakes principal trio, master and pupils, in the belief that they were eelsis that of Stewart, an intellectual but all the weather men survived.

#### Abbott and Costello But No Guns | Meet the Monsters Met's Western On Palace Screen Is Pleasant to

Eyes and Ears

title. Behind it lurks a nature bold,

daring, resourceful and brave

enough even to be tender when the

occasion demands. He enters the

picture amiably holding up a bank,

but with the difference that he

leaves an IOU signed "Jefferson

The other faces become quickly

more decent. The final face belongs

gambling house proprietor who

knows a moral bandit when he sees

one, and who has a vast admiration

There is not much incident in

everybody is so agreeable and

charming that one can't help lik-

and Time of Showing

Ambassador-"Rope"; 1:15, 3:20,

5:25, 7:30 and 9:40 p.m.

Capitol — "So Evil My Love";
10:45 a.m., 1:30, 4:20, 7:10 and 10 p.m. Stage shows: 12:50, 3:40, 6:30

and 9:20 p.m.

Columbia—"A Foreign Affair";

11:35 a.m., 2:05, 4:35, 7:05 and 9:35

Dupont — "The Good Earth"; 12:15, 2:35, 4:55, 7:15 and 9:35 p.m. Hippodrome—"Nais"; 2, 3:50, 5:30.

:50 and 9:50 p.m.

Keith's—"Good Sam"; 11:15 a.m.,
:30, 3:30, 5:40, 7:50 and 10 p.m.

Little-"Beauty and the Beast":

1:25 a.m., 1:25, 3:30, 5:30, 7:30 and

Metropolitan—"Four Faces West"; :10 a.m., 1:15, 3:20, 5:25, 7:30 and

Palace — "Abbott and Costello Meet Frankenstein"; 11:25 a.m., 1:30, 3:30, 5:35, 7:40 and 9:45 p.m. Pix—"Will It Happen Again?";

:10, 4:55, 7:45 and 10:30 p.m. Playhouse — "Escape"; 11 a.m.

12:25, 2:20, 4:10, 6:05, 7:55 and 9:50

Trans-Lux - News and shorts;

Warner—"Rope"; 11:15 a.m., 1:20, 3:30, 5:35, 7:45 and 9:55 p.m.

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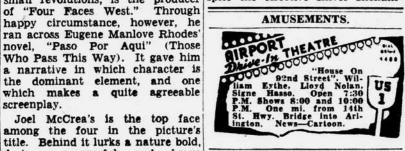
"FOUR FACES WEST." an Enterprise
Picture of United Artists release, produced by Harry Sherman, directed by Alfred E. Green, screen play by Graham Baker and Teddi Sherman from the novel.
"Paso Por Aqui." by Eugene Manlove Rhodes. At the Metropolitan.
THE CAST:
Ross McEwen. Frances Dee Fay Hollister Praces Dee Fay Hollister Charles Bickford

By Chris Mathiesen "Abbott and Costello Meet Frankenstein" is an admixture of comedy

The hombres in the old West the slim and stocky funsters. were not all bad. Nor were gun-Abbott and Costello prevail, howplay and poker the only games they ever, over the chilly doings of such Radio's "Baltimore Escapade." He is competent scare artists as Bela Lu-In the same saloons where this gosi and Lon Chaney—he who for-type drank and in the mountain merly appended a "Jr." The horror torate in Baltimore in 1905, period passes where it murdered and pil-

witty men who were a match for ster. anybody without drawing a gun. This is a story of little moment is active in the campaign for the This pleasant intelligence is dis-closed in "Four Faces West," new Costello are their familiar selves, The Rev. Mr. Lansford lent the film feature at the Metropolitan but the gruesome counters the producers more than 250 excellent which is so much the dramatic laughter. This perhaps, makes the photographs of his family and superior of most westerns that film less a fitting display of the church life, which proved of great smart producers henceforth will duo's slapstick than devotees might assistance to set designers and costheir six-guns into the Pa- wish. There is no mistaking, how- tumers. ever, that it is a Lou and Bud ver-Oddly enough, Harry Sherman sion of what might make people

The film remains a comedy, desmall revolutions, is the producer spite the effective shiver shenani-



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#### gans of Chaney, Lugosi and Strange Introduced, again, are Count Dracula, the Wolfman and Frankenstein's Monster. They battle the funnymen to a draw.

It starts in a Florida express office. "ABBOTT AND COSTELLO MEET
FRANKENSTEIN." a Universal-International Picture. produced by Robert Arthur, directed by Charles T. Barton. original screenplay by Robert Lees. Frederic I. Rinaldo and John Grant. At the Palace.

The Cast.

Bud Abbett

The Starts in a Florida express office.
Lou and Bud have in their custody the crates containing the supposedly phony carcasses of Dracula and the monster. Obviously, there is more than meets the cynical eye in the coffins, or there wouldn't be much point to the motion picture. And there is a point to the motion picture-for friends of the combina-

There is a hint of what this film will lead to. The boys conclude by meeting "the Invisible Man"-by voice only.

#### and horror. The Palace attraction, Hobby Helps Film perhaps, represents a dilution of HOLLYWOOD.

both screen "art" forms. To that A retired minister's hobby of extent, it may prove a less satisfying offering than usual to devotees of amateur photography was instrumental in achieving the authenticity of old Baltimore scenes in RKO Ralph E. Lansford, who held a pascomplement also includes Glenn and locale of the, comedy-drama laged, there were tough, decent, Strange as the Frankenstein mon- which will show Robert Young as a clergyman with a daughter who

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### 2841. Opens 10:45.

Claude Rains in "Invisible Man." at 11:20, 2:20, 5:20, 8:20. Randolph Scott. Marsuerite Chapman in "Coroner Creek." at 12:30, 2:30, 6:35, 9:35. \*KENNEDY Kennedy Nr. 4th N.W RA. 6600. Mat. 1 P.M Zachary Scott, Diana Lynn in "Ruth-less," at 1:05. 3:10. 5:15. 7:25. 9:30. **★PENN** Pa. Ave. et 7th S.E. FR. 5200. Met. 1 P.M. Walt Disney's "Melody Time' at 2:45. 4:30. 6:10. 8:00. 9:45.

\*SHERIDAN Ga. Ave. & Sheridan RA. 2400. Mat. 1 P.M. Dan Dailey Nancy Guild in "Give My Regards to Broadway." at 1, 2:40, 4:25, 6:10, 7:55, 9:50. \*\*SILVER Ga. Ave. & Colesville Pike

\*\*SILVER Ga. Ave. & Colesville Pike

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\*\*TIVOLI 14th and Park Rd. N.W.
CO. 1800. Mat. 1 P.M.

Humphrey Bogart, Lauren Bacall in
"Key Largo," at 1:10, 3:10, 5:15,

7:20. 9:30.

★UPTOWN Conn. Ave. and Newark WO. 5400. Mat. 1 P.M. John Garfield. Pat O'Brien in "Flowing Gold." at 1:10, 2:50, 4:30, 6:10, 7:50, 9:35. Theaters Having Evening Performances.

\*APOLLO 624 H St. N.E. FR. 5300.
Bud Abbott. Lou Costello in "Noose Hangs High." at 6:15, 8, 9:45. \*\*AVALON 5612 Conn. Ave. N.W. WO. 2600.
Tim Holt in "Guns of Hate," at 6:35. 8:10. 9:50.

AVE. GRAND 645 Pc. Ave. S.E. Mark Stevens in "Street With No. Name." at 6:15. 8. 9:45. \*COLONY 4935 Ga. Ave. N.W. GE. 6500. June Haver. Lon McCallister in 7:45. 9:40. HOME 1230 C St. N.E. TR. 8188

william Elliott in "In Old Los Anseles." at 6:15, 9:45. Clark Gable. Lana Turner in "Homecoming." at 8.

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June Haver. Lon McCallister in

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"Another Part of the Forest." at 7:50.

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COME—EASY GO," at 8.

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PAT O'BRIEN in "PIGHTING PATHER DUNNE" at 6:15, 7:55, 9:40.

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Michel Simon plays the title role in "The King's Jester" which features music from Verdi's opera, "Rigoletto," sung by Ferruccio Tagliavini. The Italian film is next at the Dupont. "Rope's" murderous pair fancy in the killers, played by Dall and panion, is never less than convinc- ammunition to win a half a dozen which governs average humans. In hilerating thing Dall expected. It Hitchcock quality acting is deliv- of "Four Faces West." Through

periority. It represents an exciting in him gives him a severe case of Edith Evanson as the loquacious Who Pass This Way). It gave him their exemption from the conscience on, exposes him to the suspicions of Murder as a double rich stunt, the dominant element, and one a former schoolmaster (Stewart), once by the precocious boys in the which makes a quite agreeable story, once by Hitchcock, is some-screenplay.

### Stewart is no spotless hero. As the former teacher of the precocious San Francisco Gets killers, it was he who first planted

which became the motive of their HOLLYWOOD. crime. He is in a sense guilty with Californians familiar with San for the attendant duel of wits Francisco's historic landmarks will which will expose the pair or put be startled to find a new building the stamp of final perfection upon at Powell and Market streets when they see RKO Radio's "Race Street." involved in his life. One is that of Movie technicians converted the Frances Dee, a nurse who falls in to conceal that his climax will be old Bay City Market, for years at love with him but wishes she knew exposure of the crime. He is content this location, into a swanky night tent rather to build his suspense spot known as "Billy's Tavern." of Charles Bickford, as a progresaround just how and when this completely covering it with a new sive, altruistic, philosophic United

Hitchcock's stunt in "Rope" de- was shot there. mands of the performers a finer Starred in "Race Street" are to Joseph Calleia who enters the textured acting than is encountered George Raft, William Bendix and dramatic tangle as a wise Mexican in even the better screen melo- Marilyn Maxwell.

## dramas. It asks continuous character creation from the inside out and

it must have been as exhausting to Weather men stationed on Willis

ng them all. Moreover, all are suf-BACK TO SCHOOL! sciently given to drollery that you feel the old West has been maligned by that excess of gunplay in those Randolph Scott things. —J. C. Where and When **Current Theater Attractions** 

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